

# Pater noster

Compuesto para el  
III Premio Internacional de Música Sacra  
"Fernando Rielo"

Música de:  
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♩ = 40

Baritone

Violin I

Violin II

Viola

Violoncello

Contrabajo

Organo

Brtn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Org.

The musical score is written for measures 5 through 8. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The parts are as follows:

- Brtn. (Trumpet):** Measures 5-8 are marked with whole rests.
- Vln. I (Violin I):** Measure 5 has a melodic line starting on G4, moving to A4, Bb4, and A4. Measures 6-8 feature a sustained chord of G4, A4, and Bb4.
- Vln. II (Violin II):** Measure 5 has a melodic line starting on E4, moving to F4, G4, and F4. Measures 6-8 feature a sustained chord of E4, F4, and G4.
- Vla. (Viola):** Measures 5-8 feature a continuous eighth-note pattern: G3, A3, Bb3, A3, G3, F3, E3, D3.
- Vlc. (Violoncello):** Measures 5-8 feature a continuous eighth-note pattern: G2, A2, Bb2, A2, G2, F2, E2, D2.
- Cb. (Contrabass):** Measures 5-8 feature a continuous eighth-note pattern: G2, A2, Bb2, A2, G2, F2, E2, D2.
- Org. (Organ):** Measures 5-8 feature a continuous eighth-note pattern: G2, A2, Bb2, A2, G2, F2, E2, D2.

Dynamic markings (*f*) are present in measures 6-8 for Vln. I, Vln. II, Vla., Vlc., Cb., and Org.



13

Brtn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Org.

13

3

13

8

13

13

16  $\text{♩} = 40$  *Casi como un Recitado*

Brtn. *mf* Pa ter nos ter, quies in

Vln. I *Rit...*  $\text{♩} = 40$  *p*

Vln. II *Rit...* *p*

Vla. *Rit* *mp*

Vlc. *Rit...* *mp*

Cb. *Rit...* *mp*

Org. *mp*

19

Brtn.

cae  $\text{<}$  lis,  $\text{>}$  Pa ter nos ter quies in cae  $\text{<}$  lis: sanc ti fi

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Org.

19

19

8

*mp*

*mp*

*mp*

22

Brtn.

ce tur no me tuum; san ti fi ce tur

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vlc.

*mf*

Cb.

22

8

*mf*

Org.

22

*mf*

22

25

Brtn. *mp* no men tuum; *mp* ad

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

Cb. 25 *mp* *mf* *mp*

Org. 25 *mp* *mf* *mp*

The musical score is for measures 25, 26, and 27. The key signature has three flats (B-flat, E-flat, A-flat). The Brtn. part has the lyrics 'no men tuum;' and 'ad'. The Vln. I and Vln. II parts have dynamics *mp*, *mf*, and *mp*. The Vla., Vlc., and Cb. parts also have dynamics *mp*, *mf*, and *mp*. The Org. part has dynamics *mp*, *mf*, and *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



*Muy expresivo*

28

Brtn. *ve ni at reg nu tuum;* *f* *fi at vo lun tas tu*

Vln. I *mf* *f* *div.*

Vln. II *mf* *f*

Vla. *p* *mf* *f*

Vlc. *mf* *f*

Cb. *mf*

Org. *mf* *f*

The musical score is written for a vocal soloist and a chamber orchestra. The vocal part is in a low register, with lyrics in Latin. The instrumental parts are for Bassoon, Violin I, Violin II, Viola, Violoncello, Contrabass, and Organ. The score is marked 'Muy expresivo' and includes a 'div.' (divisi) instruction for the vocal part. The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) also used. The tempo is not explicitly marked, but the 'Muy expresivo' marking suggests a slow, expressive tempo.

31

Brtn.

31

Vln. I

a, si cut in cae lo et in te rra.

Vln. II

*mf*  
*div.*

Vla.

Vlc.

31

Cb.

8

Org.

31

31

34

Brtn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Org.

*mf*

*p*

*no div.*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

34

8

34

34

37 *Casi como un Recitado*

Brtn. *f* Pa nem nos trum cuo ti dia num da no bis ho di e;

Vln. I *no div.*  
*marcado*  
*mf*

Vln. II *marcado*  
*mf*

Vla. *marcado*  
*mf*

Vlc. *marcado*  
*mf*

Cb. 37 *marcado*  
*mf*

Org. 37 *mf*

- 13 -

43

Brtn.

to ri bus nos tris; si cut et nos di mi tti mus de bi to ri bus nos tris; et

Vln. I

43

Vln. II

Vla.

Vlc.

Cb.

43

8

Org.

43

43

*div.*

*mf*

46

Brtn.

ne nos in du cas in ten ta tio o nem; et ne nos in du cas in ten ta

Vln. I

Vln. II

Vla.

Vlc.

46

Cb.

8

Org.

46

46

49

Brtn.

tio *mf* *mp* sed li be ra nos a ma lo, sed li

Vln. I

*mp*

Vln. II

*mf* *mp*

Vla.

*mf* *mp*

Vlc.

*mf* *mp*

Cb.

49

8 *mf* *mp*

Org.

49 *mf* *mp*



52

Brtn.

be ra nos a ma lo. A

52

Vln. I

*no div.*

*mp*

Vln. II

Vla.

Vlc.

52

Cb.

8

Org.

52

Detailed description: This is a page of a musical score, page 17, showing measures 52 through 54. The score is for a large ensemble. The Brtn. (Baritone) part has the lyrics 'be ra nos a ma lo. A'. The Vln. I (Violin I) part has a 'no div.' (no division) instruction and a 'mp' (mezzo-piano) dynamic marking. The Vln. II (Violin II) part has a long slur over measures 52 and 53. The Vla. (Viola) part has a long slur over measures 52 and 53. The Vlc. (Violoncello) part has a long slur over measures 52 and 53. The Cb. (Contrabass) part has a measure rest of 8 measures at measure 52. The Org. (Organ) part has a measure rest of 52 measures at measure 52.

55 *Rit.*

Brtn.

men A

55 *Rit...*

Vln. I

*Rit...*

Vln. II

*Rit...*

Vla.

*Rit...*

Vlc.

55 *Rit...*

Cb.

8

55 *Rit...*

Org.

55